AMUSEMENTS.

—PHILADELPHIA MUSICAL ACADEMY.—The friends of Messrs. E. Hennig and J. F. Himmelsbach, will be glad to learn from our advertising column, that, associating with them Mr. W. Rojta, they have opened a Musical Academy at 1228 Spruce street, of which they will be sole directors and proprietors. These gentlemen had to their ability the faithful discharge of the duties of their several departments, while engaged in teaching at the American Conservatory of Music, so was the respect and confidence of their pupils, that we do not hesitate to say that already they have full chosen. We know every confidence that the Academy, as it will now be conducted, will be much more satisfactory than it could have been under any former arrangement, as these gentlemen are thorough musicians, and from their own education, fully understand what is necessary both for the early training and continued progress of their pupils.

—Lotta will appear at the Arch this evening, when she will have a benefit in *Little Nell and The Marchioness*. On Monday she will appear in *Heart's Ease*.

—At the Chestnut Street Theatre, to-night, the translation of Sardou's comedy, *Fernande*, will be produced, with Miss Keene and the full company in the cast.

—At the American this evening the Rizarelli Brothers, with an entire new company, will appear, and there will be a first-rate miscellaneous performance.

—Signor Blitz's son, Theodore, will give exhibitions of magic and legerdemain at the Assembly Buildings, this evening, when he will show the wonderful Sphynx.

—To-morrow evening, the drama of "Sheridan's Ride" is still on exhibition at the Academy of Fine Arts.

—Arch Street Opera & Dixey's Eleventh Street Opera House, this evening, a first-class minstrel entertainment will be given, including the burlesque, *The City Council*.

—Messrs. Dupree & Benedict offer a first-rate performance this evening, when Mr. Hugh Dougherty will give some of his comic delineations of character.

—The Pilgrim is still on exhibition at Concert Hall.

—Mr. Charles Walcot, Jr., will have a benefit at the Walnut Street Theatre to-night, when he will offer *King Henry VIII* and the sensational drama, *Ivy Gerrier of Lynn*. Mr. Richard Pennitham will appear in the former play as "Cardinal Wolsey," and Miss Ella Burns, who is a young but promising genius, will make her first appearance on the stage as "Queen Katherine." This will be an unusually fine entertainment, and as Mr. Walcot is a remarkably good actor and a very worthy gentleman, we sincerely hope the house will be crowded.

—At the Champion Circus, Tenth and Callowhill streets, a first-rate performance may be given. A first-rate performance may be expected.

—At the Amateur's Drawing Room, on Seventeenth street, above Chestnut, this evening, the New York French Company will appear in "*LeVoyage de Monsieur Perrichon*."

NEW PUBLICATIONS.

"Love After Marriage" is the title—a suggestive one that would have pleased Mr. Malapropos—of the autopsychical volume of Mrs. Caroline Lee Hentz's works, now issuing by T. B. Peterson & Bros. The edition is a very neat one, and the admirer of Mrs. Hentz's romantic and moral fictions will be glad that only two more volumes are necessary to complete it.

We receive from the publishers, J. B. Lippincott & Co., Part 4 of their "Universal Pronouncing Dictionary of Biography and Mythology," to the name of ADRIAN BATTRE. This splendid undertaking is being issued with great promptness and rapidity in serial parts, forty-five of which will complete it; and it will not be so large but that one large octavo volume can comprise it. The compiler, J. Thomas, A. M., M. D., is already known in every land where the English tongue is spoken, for his peculiar tact and skill in getting up works of reference, as well for his unequalled method of laying down rules for approximate pronunciation in foreign languages. The biographical dictionary now under consideration, represents his most finished theory, and most experienced skill, in condensation, and the arrangement of facts. The information—often brought down to a surprisingly late date,—includes all the celebrated personages of mythical and historical times, a system of orthography which is *English* and logical, pronunciations as accurate as may possibly be, and, what is not least in importance, full references to first-class authorities, by which the student may extend every biography indefinitely. In the choice of paper and type, size and arrangement of the page, and printing, Messrs. Lippincott & Co. have appeared in all that is exquisite for a work of the kind.

ZELL'S POPULAR ENCYCLOPEDIA reaches No. 24 and the word Patriarchs-Brim. Among much that is conscientiously full and accurate, we observe, as a kind of Quaker-City speciality, a most impartial definition, or comparison of definitions, devoted to the word Patrons. There are four articles under that head, evidently representing as many shades of religious opinion, and written by different persons. The first or editorial definition, unsigned, appears to give the Unitarian view; the second, signed with the letters of William J. Allison, editor of *Friends' Review*, represents the view of the liberal Trinitarian Quakers; the third, furnished by Yardley Warner from the literary remains of the late Thomas Evans, gives the "Orthodox" theory of Philadelphia Yearly Meeting; while still another definition, apparently from the pen of William Hodgson, whose late work on the Reformers is so excellent a synopsis of religious history, expresses the views of a division, full of moral but destitute of numerical importance, who separated from that Yearly Meeting in 1800. We cannot too highly praise the impartiality of Mr. Colange, the editor, in his elaborate justice to these parties. It is a subject of at least local significance, and his urbanity gives equal favor to tribes of zealots who heretofore have cursed each other with much acerbity, and are most unwilling to be mutually confounded in the public mind.

THE NEW YORK ART-MUSEUM.

We sacrifice our space to the following paragraph intended for New York readers, in order that, the rather drowsy gentlemen who assume the responsibility of Philadelphia art-interests may see one of the opportunities that are slipping by them unimproved almost every day:

Mr. John Bigelow has written a letter to Wm. Cullen Bryant, President of the Council of the Metropolitan Museum of Art, in which he indicates an opportunity for a bargain in Rome. Mr. Emilio Wolff, an eminent Prussian sculptor, announcing that the Villa Albani is for sale, and suggests its purchase by Americans. The writer says that the Villa was sold two years ago to Prince Torlonia, who enclosed it with a view of making a great and profitable speculation of it. Mr. Wolff says that the ideas of Prince Torlonia are rather extravagant, and there lies the difficulty. He takes his precedent from the conditions by which the Borghese Museum was sold to the First Napoleon, then at the sum of—so far as I can recollect—14,000,000 francs ($2,800,000); and, considering the great renown of this museum, as well as the lower standard of money in present times, he would not be satisfied with such a sum. But, if it would come to a definite arrangement, he might be found more reasonable.[1] Mr. Bigelow says that "this is the finest collection of antique art in the world after the collection at the Vatican and the Capitol at Rome, and that no opportunity of making such an acquisition for our metropolis has ever occurred before, and it is difficult to foresee any contingency that shall offer a second." Mr. Bigelow suggests that as the Villa is to be sold with the collection, the edifice and grounds, if not needed, might be sold at a price that would greatly reduce the cost of its contents, or it might perhaps be worth the while of your Association to consider the practicability of retaining it and converting it into a School of American artists in Rome, similar to the schools sustained there and at Athens by the Government of France, to which a few of the most promising young artists in the empire are sent to study at the public expense for the public advantage. This villa would make a delightful residence, and might be converted into an "Artist's Home" upon some basis that, at no inordinate expense, might render incalculable service to American art, and reflect great honor upon your Association.

The objects of art in this celebrated Villa are contained in the casino and coffee house, between which is an extensive parterre and ornamental garden, laid out with great taste. In the portico of the casino are sitting statues of Julius Cæsar, Augustus and Agrippina, and of another female, supposed to be Faustina. Statues in arches of Tiberius, Lucius Verus, Trajan, Marcus Aurelius, Antonius Pius and Hadrian; few, if any, of these statues are, however, their original heads. Two altars, with reliefs of a Dance of the Hours, and three fine busts in pavonazetto and appolino marble. In one of the galleries are busts of Alex. under the Great, Sophie Africanus, Leucullus, Homer and Epicurus, and statues of Bruton and Venus. In the second gallery on the right wing are statues of Juno, a Faun, Hermes of Euripides, Numa, busts of Cicero and Pertinax, the reliefs of Deculaus and Icarus, the fitting out of the Argo, Latona and Antonia, the Dance of Nymphs, Silenus, Iphigenia in Tauris, Pylades at the Altar of Diana, etc. In the coffee-house are statues of Isocrates, Hortensius Quirpinus, a valled Capitula, Antisthenes, Balbinus, Hadrian, Bacchus, and Hercules. There are also several busts, masks, and ancient mosaics, and in an open portico beneath the coffee-house have been arranged several Egyptian statues—one of the goddess Pasche, in black granite, and another, colossal, of Ptolemy Philadelphus; in the centre of the room is an elephant in the same material, true to nature, of the Asiatic species. Several specimens of sculpture and inscriptions are set into the adjoining wall, which forms one of the foundations of the parterre. *New York Paper.*

[1] Lotta will appear at the Arch this evening, when she will have a benefit in *Little Nell and The Marchioness*. On Monday she will appear in *Heart's Ease*.

LITTLE TWOSHOZE.

The perfection of the providence for children food is shown in the fact that the earth covers the seed of the tree under tough husks and stony cases provides for the human plant, the mother's breast and the father's house. The size of the nestling is comic, and its tiny beseeching weakness is compensated perfectly by the happy, patronizing look of the mother, who is a sort of high enjoying Providence to ward it. Welcome to his parents the puny stranger, strong in his weakness; his little cry more irresistible than the soldier's, his lips touched with persuasion which Chatham and Pericles in manhood had not. The unfledged lamentations when he lifts up his voice on high, are more beautiful, the sobbing child,—for he all liquid grief, as he tries to swallow his vexation,—soften all hearts to pity, and to mirthful and clamorous compassion. The small deepest asks so little that all reason and all nature are on his side. His ignorance is most charming than all knowledge, and his little sins more bewitching than any virtue. His flesh is angels' flesh, all alive. "Infancy, from the ridge, "presents body and spirit in unity; the body is all animated."

All day, between his three or four sleeps, he coos like a pigeon-house, sputters, and spurs, and crows in the faces of impotence; and when he fasts, the little Pharisee fails not to sound his trumpet before him. By lamplight he delights in shadows on the wall; by daylight, in yellow and scarlet. Carry him out of doors, he is overpowered by the light and by the extent of natural objects, and is silent. Then presently begins his use of his fingers, and he studies power, the lesson of his race. First it appears in no great harm, in architectural tastes. Out of blocks, thread-spools, cards and checkers, he will build his pyramids with the gravity of Phillip. With static apparatus of whistle and rattle he explores the laws of sound. But chiefly, like his senior country-men, the young Americans early run on speedier modes of transportation. Mistrusting the cunning of his small legs, he wishes to ride on the necks and shoulders of all flesh. The small enchanter nothing can withstand—no sensivity of space gravity of counsel; uncles, aunts, grandsires, grandams, fall an easy prey; he conforms to nobody, all conform to him. Paper and make moulds, and bubble and chirrup to him. On the strongest shoulders he rides, and pulls the hair of lauriled heads.

"The childhood," said Milton, "shows the man, as morning shows the day." The child realizes to every man his own earliest remembrance, and so supplies a defect in our education, or enables us to live over the unremembered history with a sympathy so tender as to be almost personal experience.

Pain—almost too fast for the wistful curiosity of the parents, studious of the witchcraft of the curls and dimples and broken words—the little talker grows to a boy. He walks daily among wonders; fire, light, darkness, the realities